

## State reproduction through structural power and ideological continuity in Suzanne Collins' *Mockingjay*

Miftahul Janah<sup>1</sup> ✉, Rahayu Puji Haryanti<sup>2</sup>

<sup>1,2</sup> Faculty of Languages and Arts, Universitas Negeri Semarang

Article Info	Abstract
<p><i>Article History:</i> Received 30 June 2025 Approved 30 July 2025 Published 31 July 2025</p> <p><b>Keywords:</b> Ideological Continuity, <i>Mockingjay</i>, State Reproduction, Structural Power, Suzanne Collins</p>	<p>In <i>Mockingjay</i>, the fall of the Capitol gives way to a disturbing continuity of power, where the rhetoric of freedom masks familiar forms of control. While District 13 positions itself as the revolutionary alternative, its use of surveillance, propaganda, and authoritarian discipline reflects the very structures it claims to overthrow. This article argues that through Katniss Everdeen's final act, Suzanne Collins exposes the cyclical nature of state power and the persistence of ideology in legitimizing domination. Drawing on Nicos Poulantzas's theory of authoritarian statism and the state as a condensation of class struggle, the analysis reveals how the narrative critiques the reproduction of hierarchical structures under the guise of liberation. Rather than celebrating victory, <i>Mockingjay</i> asks whether the revolution truly dismantled power, or simply rebranded it.</p>

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## INTRODUCTION

In an era of rising authoritarianism, failed revolutions, and disillusionment with 'liberation' movements, where new oppressors replace deposed tyrants, this pattern of revolutionary betrayal is not mere political irony. It reflects the brutal logic of state reproduction theorised by Nicos Poulantzas, who argued that the state is neither a neutral governing body nor a passive instrument; it is an active, relational structure that reproduces itself through ideological and repressive apparatuses (Gallas, 2017). State reproduction refers to the state's capacity to maintain and reconfigure power structures during crises, thereby ensuring the continuity of class dominance (Poulantzas, 1978). Crucially, while possessing relative autonomy, the state functions

to stabilise capitalist social orders—evolving institutionally while preserving its core role as an 'organiser' of class power.

In the process of state reproduction, structural power plays an important role in maintaining class domination and the stability of the existing social order. Structural power refers to the state's institutional apparatus—such as the bureaucracy, military, legal system, and administrative mechanisms—that function not only as a means of control but also as a medium to maintain established power relations (Poulantzas, 1978). The state is not a neutral entity but rather a space that consolidates the interests of the dominant class through structures that appear rational and technical. Even when regimes change, the continuity of these structures allows

✉ Corresponding author:

Email: [miftahulinh1909@students.unnes.ac.id](mailto:miftahulinh1909@students.unnes.ac.id)

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domination to continue subtly but effectively (Beilharz, 2021).

Closely related to this is the concept of ideological continuity, which refers to the way in which dominant beliefs, norms, and worldviews are maintained and passed on across different regimes. Behind the continued reproduction of the state lies an important role of ideological continuity, which allows the process to proceed subtly, even when there is a change in regime or leader (Poulantzas, 1978). Ideological continuity is maintained through state ideological tools, such as schools, media, and legal institutions, which actively shape people's consciousness and values in accordance with the interests of the dominant class (Gallas, 2017). Ideological continuity refers to the ongoing process by which the state maintains a long-standing framework of ideologies, values and beliefs, which in turn helps to preserve state power and structures (Richard, 2015). In this context, even democratic systems can continuously reproduce inequality through institutional structures and hidden biases.

When the concepts of state reproduction through structural power and ideological continuity are examined together, a pattern that *Mockingjay* not only tells the story of rebellion, but also reveals how power survives by reshaping itself clearly emerges. This suggests that within a system that claims to be a new power, it often replicates old structures and methods of control. The phenomenon of state reproduction through structural power and ideological continuity is not only a fictional construction as reflected in *Mockingjay*, but is also reflected in the dynamics of contemporary states, especially in the United States and Western Europe. One of the many cases is the educational inequality between white communities and minority groups in urban and rural areas of the United States (Tan et al., 2022). In the realm of ideology, national history curricula in various European countries often emphasize a single narrative of national identity, overlooking the history of colonialism or the contributions of migrant groups (Sautereau & Faas, 2023). These examples demonstrate that even in a democratic system, state power is reproduced through policies, technologies, and ideological constructs that are framed as legitimate and seemingly natural in everyday life.

Previous studies on *The Hunger Games* and *Mockingjay* have explored Marxist themes (Scholars at NCBA&E University, 2015; Dewi Maurilla, 2016; Kaouthar S., 2017; Risti A., 2018), trauma (Nurhadi M., 2016; Boukharouba, 2019), media representation (Felycia D. et al., 2017), and feminist perspectives (Linstrom, 2018). However, gaps remain in applying Nicos Poulantzas' structural Marxism to analyze *Mockingjay*'s depiction of state power and ideological reproduction. While existing research examines class struggle (Afiani & Thoyibi, 2017) and totalitarianism (Kaouthar S., 2017), none employ Poulantzas' framework to dissect the Capitol's institutional hegemony, particularly the roles of condensation of class relations within the state. This study addresses these gaps by offering a theoretically precise analysis of ideological domination in *Mockingjay*, distinct from broader Marxist (Eagleton, 1976) or thematic approaches.

*Mockingjay* not only presents a dystopian story but also reflects the dynamics of power and the ideological strategies of the state in maintaining hegemony through how District 13, which initially appeared to be a revolutionary force, actually replicated the authoritarian practices of the Capitol, including through symbolic propaganda by making Katniss the "*Mockingjay*" to control public opinion. This highlights the significance of the study, which views dystopian fiction not merely as a product of imagination but as a reflection of political tensions and power struggles in contemporary society.

Through the representation of the state, repression, and resistance in *Mockingjay*, this work reveals how fiction can reflect a complex political reality marked by domination and ideological manipulation. This research appeals Nicos Poulantzas' theory of the state, particularly the concept of the state as a material condensation of class relations, in a literary analysis of Suzanne Collins' *Mockingjay*. Instead of simply observing narratives of resistance and revolution like most previous studies, this research highlights how the process of state reproduction continues through structural power and ideological continuity. Through a Marxist state theory approach to dystopian fiction, this research bridges political theory and cultural studies that are rarely explored together. While in few cases of intersectional

oppression, such as race, gender, shape Panem's dystopia, this study focuses on class and state reproduction per Poulantzas' framework. Future research could explore how overlapping hierarchies complicate or reinforce ideological continuity.

## METHODS

This study employs a qualitative approach, aiming to understand social phenomena through in-depth analysis of textual data. By definition, the qualitative approach enables researchers to uncover more profound and complex meanings from the phenomena being studied, particularly in the context of literary analysis (Dźwigoł, 2024).

The study identifies recurring patterns that either support or challenge persisting power structures by examining the textual components of the book, including characterisations, plot developments, and narrative strategies. This strategy aligns with the goals of qualitative research, which emphasise context, depth, and the inductive investigation of topics in their natural environment (Creswell, 2014).

The research process begins with textual immersion, involving repeated close readings of *Mockingjay* to identify passages that illustrate manifestations of state power, such as Capitol propaganda, District 13's militarized governance, and ideological conditioning, including symbolic violence and media manipulation. Following Creswell's (2014) guidelines for thematic analysis, the study employs descriptive coding to categorize these instances using labels such as "coercive rituals" and "revolutionary co-optation," which are then mapped onto Poulantzas' theoretical framework. This phase integrates theory and method by applying Creswell's inductive logic to derive patterns directly from the text rather than imposing predefined categories.

Nicos Poulantzas's theory posits that the state serves as a site of class struggle and functions to reproduce existing class relations. This conceptual lens will be employed to analyze how both the Capitol and the emergent government in Panem sustain their authority through control over ideology and social structures. By applying this framework, the study aims to uncover the mechanisms through which the state maintains

dominance via systematic social reproduction. By combining these methodological approaches, this study aims to provide a comprehensive understanding of how the state is reproduced through structural power and ideological continuity in the novel *Mockingjay*.

## RESULTS AND DISCUSSION

### Structural Echoes and District 13's Authoritarian Mirroring of the Capitol

Following the failure of the Capitol's Quarter Quell to eliminate Katniss, due to her strategic success in the 74th Hunger Games, the surviving tributes escape the arena and seek refuge in District 13, where a rebellion has long been orchestrated. Within this narrative, District 13 is framed as an oppositional force to the Capitol; however, structural tendencies emerge that mirror the authoritarian practices of the regime it opposes. Drawing on Nicos Poulantzas's concept of *authoritarian statism*, which posits that oppositional movements often reproduce the coercive systems they resist, this chapter demonstrates how District 13 institutionalises surveillance, militarisation, and ideological control despite its revolutionary aims. This case illustrates how revolutionary regimes may unintentionally replicate the very structures they seek to dismantle, thereby perpetuating, rather than breaking, the cycle of state power.

#### *District 13's Authoritarianism System of Control*

In the passage about food regulations, despite District 13's rebel status, it enforces very strict rules about food consumption and handling, much like the Capitol's control over resources. In this example, people are not allowed to take unfinished food out of the dining hall due to past incidents of food hoarding. This regulation is resented by characters like Gale and Katniss, who are used to managing their own food supplies, indicating a strict, top-down control over provisions similar to the Capitol's authoritarian practices.

“‘They have very strict rules about food. For instance, if you don't finish something and want to save it for later, you can't take it from the dining hall. Apparently, in the early days, there was some incident of food hoarding... In some ways, District 13 is even more controlling than the Capitol.’” (Collins, 2010, p.37)

The connection between this practice and Nicos Poulantzas' theory lies in authoritarian statism, where the state integrates economic and social control into daily routines as a form of reproduction of class power. The management of food by District 13 is not just a logistical policy, but part of an authoritarian state mechanism that infiltrates the most basic living spaces, in line with the logic of state power in Poulantzas' analysis.

Furthermore, the detention and physical abuse of the prep team for taking bread without permission reflects a form of structural violence similar to the brutality of the Capitol. The cold reason given by the guards-justifying the action as part of disciplinary rules-shows how Peacekeeper-style coercive logic is again applied in District 13's system of power.

*"It's because they took a slice of bread?" asks Gale.*

*'There were repeated infractions leading up to that. They were warned. Still they took more bread.' The guard pauses a moment, as if puzzled by our destiny. 'You can't take bread.'*

*The shackles on her wrist shift down a few inches, revealing raw sores beneath them..."* (Collins, 2010, p. 49)

This is in line with the idea of structural authoritarianism in Nicos Poulantzas' theory, where the state not only maintains power through physical repression, but also through the organisation of institutions and norms that enforce total compliance.

The following example is when Katniss agrees to her role as *Mockingjay* on the condition that Peeta and the other captives are given immunity. President Coin accepted the condition but made it clear that if Katniss shifted even slightly from the mission, the immunity would be revoked and her life threatened.

*"In return for this unprecedented request, Soldier Everdeen has promised to devote herself to our cause... Any deviance from her mission... will be viewed as a break in this agreement. The immunity would be terminated... As would her own.' In other words, I step out of line and we're all dead.'* (Collins, 2010, p.56)

This shows that even though District 13 claims to be a revolutionary party, they still use coercive tactics and total control over individuals-

the hallmarks of authoritarian power in Poulantzas' theoretical framework.

Not only that, but Plutarch comments on the expectations and lifestyle differences between District 13 and the Capitol, implying that the Capitol's populace is accustomed to ease and spectacle ("Panem et Circenses" - bread and circuses), whereas District 13 is used to hardship and strict control. This contrast highlights the Capitol's authoritarian indulgence versus District 13's authoritarian austerity, both systems controlling their populations albeit differently.

*"'Certainly, there are emergency supplies stockpiled. But the significant difference between Thirteen and the Capitol are the expectations of the populace. Thirteen was used to hardship, whereas in the Capitol, all they've known is Panem et Circenses.'"* (Collins, 2010, p.201)

These examples collectively reveal that District 13, despite opposing the Capitol, employs similarly authoritarian methods of control over its people, including strict resource management, surveillance, propaganda, and harsh security protocols. This is in line with the concept of authoritarian statism proposed by Nicos Poulantzas in *State, Power, Socialism* (1978), where the state tends to concentrate power structurally, reduce popular participation and maintain class domination through repressive mechanisms.

In this framework, authoritarianism is not merely characterized by violence or dictatorship, but by institutionalized and systematic regulation of citizens' daily lives, such as close surveillance, rationing of resources, and suppression of individual freedoms in the name of stability.

#### ***Hierarchical Power through Command and Obedience***

This sub-chapter discusses how District 13 reshaped the hierarchical system of power through the application of rigid command and absolute obedience to rules. In this one example access to basic freedoms is not an inherent right of every individual, but rather a conditional privilege granted based on status and role in the power hierarchy,

*"Being granted a communicuff is a special privilege that's reserved for those important to the cause, a status Gale achieved by his rescue of the citizens of 12."* (Collins, 2010, p.23)

This phenomenon reflects Nicos Poulantzas' concept of authoritarian statism, in which the modern state not only consolidates power through direct violence, but also by organizing everyday life within a framework of institutionalized obedience.

Furthermore, on page 49, there is a clear example of command and obedience when Katniss demands the guard to unchain the prisoners, asserting authority that breaks the guard's composure.

*"Unchain them! Now!" I yell.*

*This breaks his composure. Average citizens don't address him this way. 'I have no release orders. And you have no authority to—'*

*'Do it on my authority,' says Plutarch. 'We came to collect these three anyway. They're needed for Special Defense. I'll take full responsibility.'*

*The guard leaves to make a call. He returns with a set of keys...*" (Collins, 2010, p.49)

The guard initially resists, stating he has no release orders and that she has no authority, but then Plutarch asserts his authority, resulting in the guard complying and releasing the prisoners. This demonstrates a hierarchy where power is exercised through commands and obedience is enforced by recognized authority.

#### ***Alma Coin as the New Face of Old Structures of Domination***

This subchapter discusses Alma Coin as the new face of the old domination previously exercised by President Snow. Through manipulative rhetoric and authoritarian decisions such as the symbolic *Hunger Games* proposal, Coin reproduces the Capitol's power practices with different narratives and symbols.

In the excerpt below, President Coin formally approves Katniss' request to grant legal immunity to the other captives with a deadly binding political contract.

*"In return for this unprecedented request, Soldier Everdeen has promised to devote herself to our cause... Any deviance from her mission... will be viewed as a break in this agreement. The immunity would be terminated... As would her own."*" (Collins, 2010, p.56)

Coin manipulates moralized demand into a tool of political control, similar to Snow's strategy

of using hostages or threats to maintain control. As such, Coin does not destroy the oppressive system, but instead adopts and optimizes the old logic of power in a new framework packaged as revolutionary struggle.

Furthermore, Alma Coin's proposal to re-run the *Hunger Games*-despite claiming to be a "symbolic" version aimed at the children of Capitol officials-is the clearest evidence that she is not trying to destroy the old system of oppression, but rather reproduce it in a new form.

*"What has been proposed is that in lieu of eliminating the entire Capitol population, we have a final, symbolic Hunger Games, using the children directly related to those who held the most power."*

*All seven of us turn to her. 'What?' says Johanna*

*'We hold another Hunger Games using Capitol children.'*" (Collins, 2010, p.329)

In Nicos Poulantzas' theoretical framework, Coin's actions reflect one of the most crucial aspects of authoritarian statism: the state, even when it changes hands to a revolutionary group, tends to maintain or even reinforce old structures of domination if there is no fundamental overhaul in power relations.

Poulantzas emphasizes that the state is not a neutral tool that can be used by anyone for any purpose; rather, it is a structure that condenses class power relations and will continue to reproduce domination unless its basic structure is destroyed (Gallas, 2017). In this context, Coin's proposal is not just a controversial decision, but an indication that the authoritarian and repressive powers that have been held by the Capitol are now only changing hands, not being abolished.

#### ***Ideological Heirs: District 13's Continuation of Capitol Propaganda***

Beneath the revolutionary appearance of District 13, there is a familiar pattern of communication, a propaganda campaign that is similar to the Capitol's methods but differs in form and message. Once more, media, symbolism, and emotional manipulation are employed to influence the public's perception of reality in addition to disseminating knowledge. Despite its apparent revolutionary nature, District 13's propaganda infrastructure is a prime example of Poulantzas' (1978) criticism of ideological state apparatuses in

*State, Power, Socialism*. District 18 mimics the Capitol's strategies by using symbols and the media as weapons to compel assent, showing how oppositional groups run the risk of sustaining the identical systems of ideological control they are trying to overthrow. This dichotomy is best exemplified by the *Mockingjay*'s transition from rebel symbol to state-sponsored icon.

#### ***Katniss Everdeen as a Propaganda Instrument***

In this quote, Katniss voices a reflective awareness of her position as a propaganda tool, both by the Capitol in the past and by District 13 in the present. This reflects how Katniss, as an individual, is stripped of her agency and used as an ideological instrument by two different regimes, which are the Capitol and District 13. The Capitol makes her a symbol of luxury and controlled entertainment, while District 13 uses her as a mass mobilization tool through the narrative of struggle. Although the context is different, which legitimately translates to oppression vs resistance, the ultimate goal is the same: gaining popular support and legitimacy through symbolic manipulation.

*“What they want is for me to truly take on the role they designed for me. The symbol of revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the Capitol in the Games, providing a rallying points.”* (Collins, 2010, p. 14)

This relates to Nicos Poulantzas' *ISAs* theoretical framework, where the state maintains power through ideological institutions such as the media, national symbols, and cultural representations that shape popular consciousness without the need to use direct violence (Rahim, 2023).

Furthermore, Plutarch's statement about the plan to create a series of *propos* or “propaganda spots” featuring Katniss shows blatantly how District 13 uses the media as an ideological tool to shape the collective consciousness of the people of Panem. Plutarch explicitly mentions that this is “propaganda”, meaning that it is a deliberate act to influence public opinion and mobilize support, rather than simply recording reality as it is.

*“To make a series of what we call propos—which is short for ‘propaganda spots’—featuring you, and then broadcast them to the entire population of Panem.”* (Collins, 2010, p.43)

In the context of Nicos Poulantzas' *ISAs*, this proposal is a clear example of the state maintaining and expanding its power through symbolic institutions and practices that produce ideological consciousness.

Next scene is when Cressida immediately asks Katniss to deliver a message to the rebels after witnessing the Capitol's bombing of the hospital. Although Katniss is still shaken and has yet to process the trauma, Cressida immediately directs the camera to capture an emotional response that can be utilized as propaganda material.

*“‘Katniss,’ she says, ‘President Snow just had them air the bombing live. Then he made an appearance to say that this was his way of sending a message to the rebels. What about you? Would you like to tell the rebels anything?’”* (Collins, 2010, p.92)

This is a very subtle form of ideological domination, where personal pain is transformed into an instrument of political power, and public sympathy is directed not to liberate the individual, but to strengthen the legitimacy of the state.

#### ***Propos as Tool for Manufacturing Political Reality***

This subchapter discusses how *propos* becomes District 13's main tool to construct a political reality that supports their narrative of struggle. Rather than simply conveying facts, *propos* is designed to direct emotions, shape public perceptions, and create an image of Katniss as a symbol of resistance. With controlled visualizations of suffering, anger and hope, District 13 reframes reality to gain legitimacy for power.

This is in line with Nicos Poulantzas' concept of Ideological State Apparatuses (ISA), where the state maintains its dominance through control over ideology-including media and symbols. *Propos* points out that even in the context of revolution, old ideological practices are still used to direct people's consciousness, not liberate it. Especially in the dialogue example below, Plutarch blatantly explains to Katniss the *Airtime Assault* plan, a media propaganda strategy designed to influence public opinion throughout Panem.

*“‘Our plan is to launch an Airtime Assault,’ says Plutarch. ‘To make a series of what we call propos—which is short for ‘propaganda spots’—featuring you, and then broadcast them to the entire population of Panem.’”* (Collins, 2010, p.43)

Plutarch explicitly frames *propos* as tools to replace objective truth with a curated narrative. By broadcasting Katniss's image universally, District 13 constructs a "reality" where the rebellion is unified and destined to win, regardless of actual conditions.

In a later quote, Fulvia blatantly states that Katniss's image as the *Mockingjay* must be moulded from the outside first, and then her personality adjusted to be "worthy of being a symbol of struggle."

*"Plutarch and I have been talking about how on earth we can pull this off. We think that it might be best to build you, our rebel leader, from the outside...in. That is to say, let's find the most stunning Mockingjay look possible, and then work your personality up to deserving it!" she says brightly.*" (Collins, 2010, p.49)

This action reflects how Fulvia admits to constructing a fictional version of Katniss—prioritizing aesthetics over authenticity. The *propos* manufacture a deserving hero to manipulate public adoration.

Furthermore, there is a scene where Haymitch criticizes Fulvia's overly contrived approach to producing *propos*, as he believes that an authentic emotional reaction will move the public more powerfully than a studio-crafted narrative.

*"Put her out in the field and just keep the cameras rolling."* (Collins, 2010, p.72)

Haymitch rejects scripted *propos* but endorses using raw violence as propaganda. The "reality" of war is curated, such as filmed or edited, to evoke emotions that serve the rebellion. His tactic contains exploiting trauma as manufactured evidence of Capitol brutality, converting suffering into a political tool.

### **Breaking the Cycle through Katniss's Realization and the Assassination of Reproduction**

Throughout the story in *Mockingjay*, it becomes increasingly apparent that regime change does not automatically bring about fundamental change. As District 13 begins to show similar power ambitions to the Capitol, their revolutionary image begins to crack. The symbolic *Hunger Games* proposal for the children of the Capitol becomes a

turning point that shows that old power is not destroyed, but disguised in a new face. Katniss' realization of this reality grows through a series of events that open her eyes to the repetitive cycle of domination. Poulantzas' (1978) notion of authoritarian statism is best illustrated by the *Hunger Games* concept for Capitol youth, which is a symbolic reenactment of Capitol brutality. Since the leadership of District 13 replicates the structural and ideological foundations of the previous order, the "regime transition" in this instance merely serves to conceal the continuity of rule. Katniss' disillusionment is reminiscent of Poulantzas' caution: revolutions run the risk of turning into new forms of dictatorship if the intellectual and material apparatus of power is not destroyed.

### **Prim's Death and Coin's Proposal as Catalysts of Political Clarity**

Prim's death and Coin's symbolic *Hunger Games* proposal are two key moments that trigger Katniss' political consciousness. Behind the revolutionary rhetoric, the intention to maintain old forms of power through new faces is revealed, making Katniss realize that the cycle of domination is never truly broken.

In this dialogue that Katniss shared with President Coin, a day before he was planned on publicly executed, Katniss realized that she was in a grey area where she whether trust President Snow, whose life has nothing but a torment to her, or Coin, the one she could never put trust in for whatever reason she tried to make up.

*"My failure," says Snow, 'was being so slow to grasp Coin's plan. To let the Capitol and districts destroy one another, and then step in to take power with Thirteen barely scratched. Make no mistake, she was intending to take my place right from the beginning. I shouldn't be surprised. After all, it was Thirteen that started the rebellion that led to the Dark Days, and then abandoned the rest of the districts when the tide turned against it. But I wasn't watching Coin. I was watching you, Mockingjay. And you were watching me. I'm afraid we have both been played for fools.'*

*I refuse for this to be true. Some things even I can't survive. I utter my first words since my sister's death. 'I don't believe you.'*



*Snow shakes his head in mock disappointment. "Oh, my dear Miss Everdeen. I thought we had agreed not to lie to each other." (Collins, 2010, p.318)*

This moment becomes a turning point for Katniss in understanding that she, along with Snow, are merely pawns in a larger game of power. This is where Nicos Poulantzas' theoretical approach to state reproduction can provide a relevant analytical lens. For Poulantzas, the state is neither a neutral institution nor simply a repressive tool of the ruling class. Instead, it is a social relation that is shaped and continuously reproduced through a combination of direct violence (coercion) and ideological domination (consensus) (Quirico & Ragona, 2021). The state plays an active role in ensuring that power structures persist, not through military force alone, but also through the creation of narratives that justify its existence.

Furthermore, in the day they decided to execute Snow, President Coin's proposal about making another *Hunger Games* for Capitol's children were declared in victories' conference.

*"So, an alternative has been placed on the table. Since my colleagues and I can come to no consensus, it has been agreed that we will let the victors decide. A majority of four will approve the plan. No one may abstain from the vote," says Coin. "What has been proposed is that in lieu of eliminating the entire Capitol population, we have a final, symbolic Hunger Games, using the children directly related to those who held the most power." (Collins, 2010, p.329)*

The proposal was not presented as an overt act of revenge, but as a compromise that was perceived as providing justice while restraining the urge to wipe out the entire population of the Capitol. Instead of destroying the old system based on spectacles, collective punishment, and the manipulation of fear, Coin recycles the logic of the system in a new form. This is in line with Poulantzas' idea that the state is capable of changing the outward appearance of its power without altering its essential function in maintaining existing structures of domination.

Furthermore, the purportedly democratic decision-making process, in which the winners are given a decisive vote, is actually a form of covert

manipulation. Coin has steered the decision in a way that is ostensibly participatory, when in fact it is full of consensus engineering, which according to Poulantzas is how the state maintains its dominance without needing to appear directly authoritarian.

### ***The Execution of Coin as an Act of Resistance Against State Reproduction***

Katniss Everdeen's final decision to kill President Coin instead of President Snow shows a deep ideological awareness. Her action is not merely an emotional reaction or a personal decision, but a deliberate political act, born out of her understanding that the two leaders, despite carrying seemingly opposing narratives, essentially represent the same logic of authoritarianism.

*"I won't do it. If I can't kill myself in this room, I will take the first opportunity outside of it to finish the job. They can fatten me up. They can give me a full body polish, dress me up, and make me beautiful again. They can design dream weapons that come to life in my hands, but they will never again brainwash me into the necessity of using them. I no longer feel any allegiance to these monsters called human beings, despise being one myself. I think that Peeta was onto something about us destroying one another and letting some decent species take over. Because something is significantly wrong with a creature that sacrifices its children's lives to settle its differences. You can spin it any way you like. Snow thought the Hunger Games were an efficient means of control. Coin thought the parachutes would expedite the war. But in the end, who does it benefit? No one. The truth is, it benefits no one to live in a world where these things happen" (Collins, 2010, p.336)*

In her statement, Katniss reveals that both Snow and Coin sacrifice innocent lives to justify their cause. But in the end, Katniss is able to cut through all these layers of justification and realize that both regimes actually maintain similar cycles of dehumanization and instrumental violence.

Katniss' decision to kill Coin in the execution ceremony reflects a rejection of power reproduced through authoritarian symbols and structures. This action becomes a form of political resistance to the state that continues to maintain relations of domination, as described in Nicos



Poulantzas' framework of state theory. Katniss Everdeen's execution of President Coin disrupts the reproduction of state power by challenging the emergence of a new authoritarian regime through the Hunger Games. While this act does not overthrow the state, which Poulantzas argues remains intact under capitalism, it interrupts its current form. The epilogue, showing Katniss's withdrawal from politics, highlights the limits of individual actions without collective class struggle. This reflects Poulantzas's view that radical interventions may delay but cannot fully dismantle state power.

## CONCLUSION

Through *Mockingjay*, Suzanne Collins shows how the state continues to reproduce its power through violence and ideological manipulation, as described by Nicos Poulantzas. The new regime under President Coin proves to be no different from the Capitol, as it continues to use human sacrifice to maintain power. Katniss recognizes this pattern and breaks it by killing Coin, as a form of resistance to the oppressive recycling of power. The act symbolizes liberation from the reproductive cycle of a cruel and manipulative state.

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